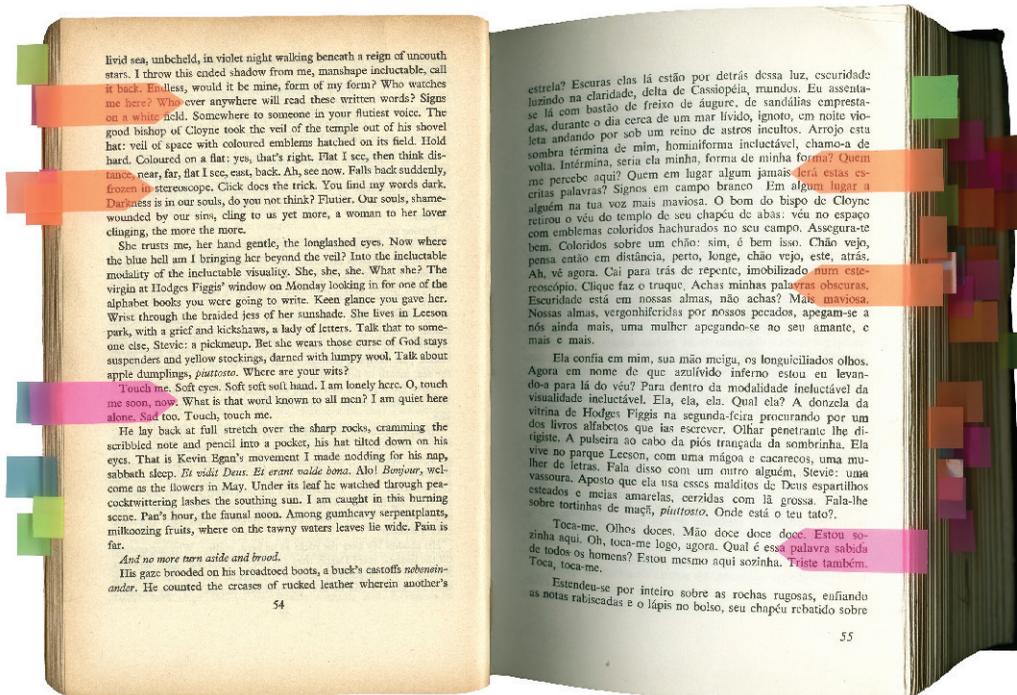


Profiled
Cinthia Marcelle
Artur Barrio
Tunga
Paulo Nazareth
Rivane Neuenschwander
Marilá Dardot

A look at six artists, from across the generations, who are
shaping Brazil's contemporary art scene



If the crossover between art and politics is crucial to today's debate, it is safe to say that Marilá Dardot's work is profoundly political – political in its attention to how we, as individuals, relate to culture and society. Her art has political implications but serves a poetic purpose at once both sensuous and cognitive; not *propaganda* or an illustration of politics, but a delicate, subtle and constant criticism of a world ruled by the paradigms of productivity, competition and individualism – a world empty of meaning yet paradoxically cluttered with things. Like an oasis, her work draws us in and all but demands that we drink of it.

Coming to the fore in the last ten years, with works shown at the 27th São Paulo Bienal and in the Inhotim collection, Dardot approaches the world not as something fixed but rather as something being built by each and every one of us, through culture and the way it is read. Literature is a constant source of inspiration. An avid reader, the artist frequently creates a dialogue between her work and the writings of authors including James Joyce, Julio Cortázar and Jorge Luis Borges. A 2005 work, *Rayuela*, consists of 322 inkjet

prints of the pages from the titular 1963 Cortázar novel arranged on a wall. The artist repeated this literal use of literature as raw material in *Marulho* (2006, consisting of nine prints showing pages from different texts, among them works by Albert Camus to T.S. Eliot, manipulated so that only passages that concerned the subject of forgetting remained) and *Ulysses* (2008, in which pages of Joyce's novel were annotated to highlight any instance of the word 'word').

In these works the artist suggests that to attempt a reinterpretation of culture is the only means by which we can conceive of other possibilities – that everything could be different. The artist steps back in order to create for the viewer a distance from the universe surrounding us; a space in which she, the keen observer, reconfigures prior configurations and presents us with unsuspected possibilities for inhabiting society, a society that insists that all the cards have been dealt, that the status quo is fixed and that individuals are incapable of transformation. Such a sense of fixity breeds cynicism; Dardot seeks to counter this cynicism with poetic gestures permeated by a sense of kindness, affection and hope.